**Welcome to Mr. Biggs’s English II Honors Class  
Year 2015-16 / Room 208**[**jbiggs@rbrhs.org**](mailto:jbiggs@rbrhs.org)[**www.biggsrbr.weebly.com**](http://www.biggsrbr.weebly.com) **This course provides an introduction to American literature as well as college-level literary analysis. Over this year we will study a series of works highlighting themes including rebellion, madness, love, human nature and the pursuit of happiness. Our goal is not only to appreciate these works in their thematic depth and complexity, but to develop three skills you will need for advanced coursework (and not just in English):**

* + - * **CRITICAL THINKING:** Questioning “common sense,” personal/cultural biases, and most crucially, anything that appears “obvious.” This opens everything up, revealing new possibilities.
      * **CRITICAL READING:** Approaching a text as part of a *context,* and applying some theoretical “lens” to interpret them together, which means closely, conscientiously reading “between the lines.”
      * **CRITICAL WRITING:** Expressing original ideas, developed through careful reading and thinking, in clear but nuanced prose; avoiding clichés, contradictions and “conventional” ideas.   
        (You could say these abilities are all “critical” for academic success! LTS)

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**How We Do:   
  
GRADING POLICY – Point System (CW/HW 15, Quiz 20/30, Tests 50/75, Essays/Projects 100)  
LATE POLICY – One day, 1/2 Credit (be advised, I am going hard on that this year)   
CLASS MATERIALS – The basics (Notebook, Binder/Folder, Current Text)  
PARTICIPATION REQUIREMENT– A test grade each MP (you can also comment extra on blogs)  
ONE SIMPLE RULE – In an Honors class, you are expected to be an adult. (Do so.)  
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Full COURSE SYLLABUS:**

* **UNIT I: LITERATURE AND PERSONALITY**
  + *How do I, as an individual, express myself to a world that I both do and don’t belong to?*
    - * **Summer Reading and Honors Standards**
        + Introduction to Critical Reading, Close Writing, and Creative Thinking
        + *Fahrenheit 451 -* Emily Dickinson and Clarisse vs. Beatty and The Majority
        + *Streetcar / Cuckoo’s Nest* - Walt Whitman and Langston Hughes vs. Stanley/Big Nurse
        + 1-2 page poem analysis
      * **Story Stories through the Psychoanalytic Lens**
        + Introduction to Freudian Theory and Literary Lenses
        + John Updike’s “A&P”
        + Flannery O’Connor’s “ A Good Man is Hard to Find”
        + Kurt Vonnegut’s “Harrison Bergeron”
        + Ursula K. Leguin’s “The Ones Who Walk Away from Omelas”
        + Perfect Paragraph x 2
      * **Early American Literature – the Historicist and Feminist and Lenses**
        + Introduction to America – American Indian stories and speeches
        + Olaudah Equiano’s narrative and Social Contract Theory
        + Introduction to Puritanism – William Bradford diaries and Anne Bradstreet poetry
        + Introduction to the Red Scare – Arthur Miller article and Jonathan Edwards sermon
* **UNIT II: LITERATURE AND SOCIETY**
  + *How can we, as social animals, structure our coexistent lives to mutual benefit?*
    - * **The Crucible – Psychoanalytic, Historicist and Feminist Lenses**
        + *The Crucible* Acts I and II
        + Secondary Sources – Cotton Mather excerpt, *Crucible* literary criticism selection
        + *The Crucible* Acts III and IV
        + Emerson’s “American Scholar” address and John Proctor
        + First Literary Analysis Essay (3 paragraphs and video, or 6 paragraphs)
      * **V for Vendetta and the Ideological Lens**
        + Introduction to and Political Ideologies in Literature
        + “Repent, Harlequin! Said the Tick-Tock Man” – Inspiration for V
        + *V for Vendetta,* Book I
        + Poe – “Alone,” “Masque of the Red Death”
        + Kant – “What is Enlightenment?
        + *V for Vendetta,* Book II
        + Thoreau’s “Civil Disobedience”
        + Malcolm X and Martin Luther King Jr. on resistance
        + *V for Vendetta,* Book III
        + Panel Analysis Caption-Writing Exhibition Project
      * **Human Nature in American Literature**
        + Introduction to Romanticism, Existentialism and Naturalism (or Rousseau, Hobbes, Locke)
        + Hawthorne – *Scarlet Letter* Excerpt / “Dr. Heidegger’s Experiment”
        + Melville – *Moby Dick* excerpt / “Bartleby the Scrivener” (abridged)
        + Poe – “A Dream within a Dream,” “The Oval Portrait”
        + Oates – “Where are you Going, Where have you Been?”
        + Kate Chopin’s *The Awakening*
        + Second Literary Analysis Essay:  
          (Note – The first part of this essay, prior to reading *Awakening*, is your Midterm exam.)
* **UNIT III: LITERATURE AND UNIVERSALITY**
  + *How does literary expression allow us to transcend both self AND society?*
    - * ***Transcendentalism versus Naturalism***
        + Introduction to Nature in Literature (Romanticism + Classicism)
        + Whitman selections / Dickinson’s Nature Poems
        + From Emerson’s *Nature* and Thoreau’s *Walden*
        + “An Occurrence at Owl Creek Bridge”
        + “To Build a Fire” – Jack London
        + Langston Hughes and Maya Angelou
        + Lorraine Hansberry’s *A Raisin in the Sun* – How Justified is Optimism?
        + Third Literary Analysis Essay: Synthesis
      * ***F. Scott Fitzgerald’s The Great Gatsby through the Americanist Lens***
        + Introduction to the American Dream and the Roaring 20’s
        + Ernest Hemingway – “In Another Country,” “Hills like White Elephants”
        + *The Great Gatsby 1-5 /*  Excerpts from Hemingway’s *Moveable Feast, So We Read On*
        + *The Great Gatsby 5-9* */* Excerpts from *So We Read On* and *Novels for Students*
        + Final *Gatsby* Mini-Projects
* **UNIT IV: LITERATURE AND CREATIVITY**
  + *How can I channel my critical reading/writing/thinking skills into a statement of my own?*
    - * **Contemporary Literature and the Biographical Lens**
        + Sherman Alexie
        + Leslie Marmon Silko
        + Naomi Shihab Nye
        + Choice of Authors
      * **Research Paper**  **(8-12 paragraphs)**
        + On Aristotle’s rhetorical categories of *Ethos, Pathos* and *Logos*
        + Planning and Prewriting
        + Researching and Outlining
        + Drafting and Revising
        + Presenting and Evaluating  
          (Note: the completed Research Paper is your final exam.)

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| **“The Love-Song of J. Alfred Prufrock”**  **by T.S Eliot** |
| LET us go then, you and I, |  |
| When the evening is spread out against the sky |  |
| Like a patient etherized upon a table; |  |
| Let us go, through certain half-deserted streets, |  |
| The muttering retreats | *5* |
| Of restless nights in one-night cheap hotels |  |
| And sawdust restaurants with oyster-shells: |  |
| Streets that follow like a tedious argument |  |
| Of insidious intent |  |
| To lead you to an overwhelming question…. | *10* |
| Oh, do not ask, “What is it?” |  |
| Let us go and make our visit. |  |
|  |  |
| In the room the women come and go |  |
| Talking of Michelangelo. |  |
|  |  |
| The yellow fog that rubs its back upon the window-panes, | *15* |
| The yellow smoke that rubs its muzzle on the window-panes |  |
| Licked its tongue into the corners of the evening, |  |
| Lingered upon the pools that stand in drains, |  |
| Let fall upon its back the soot that falls from chimneys, |  |
| Slipped by the terrace, made a sudden leap, | *20* |
| And seeing that it was a soft October night, |  |
| Curled once about the house, and fell asleep. |  |
|  |  |
| And indeed there will be time |  |
| For the yellow smoke that slides along the street, |  |
| Rubbing its back upon the window panes; | *25* |
| There will be time, there will be time |  |
| To prepare a face to meet the faces that you meet; |  |
| There will be time to murder and create, |  |
| And time for all the works and days of hands |  |
| That lift and drop a question on your plate; | *30* |
| Time for you and time for me, |  |
| And time yet for a hundred indecisions, |  |
| And for a hundred visions and revisions, |  |
| Before the taking of a toast and tea. |  |
|  |  |
| In the room the women come and go | *35* |
| Talking of Michelangelo. |  |
|  |  |
| And indeed there will be time |  |
| To wonder, “Do I dare?” and, “Do I dare?” |  |
| Time to turn back and descend the stair, |  |
| With a bald spot in the middle of my hair— | *40* |
| (They will say: “How his hair is growing thin!”) |  |
| My morning coat, my collar mounting firmly to the chin, |  |
| My necktie rich and modest, but asserted by a simple pin— |  |
| (They will say: “But how his arms and legs are thin!”) |  |
| Do I dare | *45* |
| Disturb the universe? |  |
| In a minute there is time |  |
| For decisions and revisions which a minute will reverse. |  |
|  |  |
| For I have known them all already, known them all: |  |
| Have known the evenings, mornings, afternoons, | *50* |
| I have measured out my life with coffee spoons; |  |
| I know the voices dying with a dying fall |  |
| Beneath the music from a farther room. |  |
| So how should I presume? |  |
|  |  |
| And I have known the eyes already, known them all— | *55* |
| The eyes that fix you in a formulated phrase, |  |
| And when I am formulated, sprawling on a pin, |  |
| When I am pinned and wriggling on the wall, |  |
| Then how should I begin |  |
| To spit out all the butt-ends of my days and ways? | *60* |
| And how should I presume? |  |
|  |  |
| And I have known the arms already, known them all— |  |
| Arms that are braceleted and white and bare |  |
| (But in the lamplight, downed with light brown hair!) |  |
| Is it perfume from a dress | *65* |
| That makes me so digress? |  |
| Arms that lie along a table, or wrap about a shawl. |  |
| And should I then presume? |  |
| And how should I begin?  .      .      .      .      .      .      .      . |  |
| Shall I say, I have gone at dusk through narrow streets | *70* |
| And watched the smoke that rises from the pipes |  |
| Of lonely men in shirt-sleeves, leaning out of windows?… |  |
|  |  |
| I should have been a pair of ragged claws |  |
| Scuttling across the floors of silent seas.  .      .      .      .      .      .      .      . |  |
| And the afternoon, the evening, sleeps so peacefully! | *75* |
| Smoothed by long fingers, |  |
| Asleep … tired … or it malingers, |  |
| Stretched on the floor, here beside you and me. |  |
| Should I, after tea and cakes and ices, |  |
| Have the strength to force the moment to its crisis? | *80* |
| But though I have wept and fasted, wept and prayed, |  |
| Though I have seen my head (grown slightly bald) brought in upon a platter, |  |
| I am no prophet—and here’s no great matter; |  |
| I have seen the moment of my greatness flicker, |  |
| And I have seen the eternal Footman hold my coat, and snicker, | *85* |
| And in short, I was afraid. |  |
|  |  |
| And would it have been worth it, after all, |  |
| After the cups, the marmalade, the tea, |  |
| Among the porcelain, among some talk of you and me, |  |
| Would it have been worth while, | *90* |
| To have bitten off the matter with a smile, |  |
| To have squeezed the universe into a ball |  |
| To roll it toward some overwhelming question, |  |
| To say: “I am Lazarus, come from the dead, |  |
| Come back to tell you all, I shall tell you all”— | *95* |
| If one, settling a pillow by her head, |  |
| Should say: “That is not what I meant at all; |  |
| That is not it, at all.” |  |
|  |  |
| And would it have been worth it, after all, |  |
| Would it have been worth while, | *100* |
| After the sunsets and the dooryards and the sprinkled streets, |  |
| After the novels, after the teacups, after the skirts that trail along the floor— |  |
| And this, and so much more?— |  |
| It is impossible to say just what I mean! |  |
| But as if a magic lantern threw the nerves in patterns on a screen: | *105* |
| Would it have been worth while |  |
| If one, settling a pillow or throwing off a shawl, |  |
| And turning toward the window, should say: |  |
| “That is not it at all, |  |
| That is not what I meant, at all.”  .      .      .      .      .      .      .      . | *110* |
| No! I am not Prince Hamlet, nor was meant to be; |  |
| Am an attendant lord, one that will do |  |
| To swell a progress, start a scene or two, |  |
| Advise the prince; no doubt, an easy tool, |  |
| Deferential, glad to be of use, | *115* |
| Politic, cautious, and meticulous; |  |
| Full of high sentence, but a bit obtuse; |  |
| At times, indeed, almost ridiculous— |  |
| Almost, at times, the Fool. |  |
|  |  |
| I grow old … I grow old … | *120* |
| I shall wear the bottoms of my trousers rolled. |  |
|  |  |
| Shall I part my hair behind? Do I dare to eat a peach? |  |
| I shall wear white flannel trousers, and walk upon the beach. |  |
| I have heard the mermaids singing, each to each. |  |
|  |  |
| I do not think that they will sing to me. | *125* |
|  |  |
| I have seen them riding seaward on the waves |  |
| Combing the white hair of the waves blown back |  |
| When the wind blows the water white and black. |  |
|  |  |
| We have lingered in the chambers of the sea |  |
| By sea-girls wreathed with seaweed red and brown | *130* |
| Till human voices wake us, and we drown. |  |